WARMAN'S SCHOOL ROOM FRIEND

Reading
Reciting
and
Impersonating

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WARMAN'S

SCHOOL-ROOM FRIEND

PRACTICAL SUGGESTIONS ON

READING,

RECITING AND

IMPERSONATING.

(NOT A TREATISE ON ELOCUTION.)

BY

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"A Book is valuable not for the thought it contains, but for that which it suggests."

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PREFACE.

We present this treatise as the result of years of experience and observation; not alone as the public reader upon the rostrum, but in those closer relations of teacher and pupil which serve to make these pages practical.

Many years ago in the Boston University School of Oratory, that great and good man, the late Prof. Lewis B. Monroe, said to the author: "We do not leave this world till our time comes; but if our work is *unfinished*, the mantle will fall on some one else, that he may complete it for us. You, my friend, are especially called to this branch of work, and you are sure of success, for your energy links with it the high ideal of the art you represent. I have no fear that you will ever pander to the tastes of those who fail to discriminate between the true and the false.

This man—whom to know was to love—has passed "the bound of life where we lay our burdens down," and he has left "the cross" only to gain "the crown." His influence still remains, and ever will remain, with his pupils, and more especially with those of us who were so favored as to be brought more completely within his soul's radiation by a nearness of association not known in the class-room. To him the author is largely indebted for instruction, hints and suggestions dropped by the way, which, added to our previous and later experience, we have endeavored to put in such form that "He who runs may read."

The question is often asked, "To what extent shall we carry the matter of expression in the school-room?"

General school reading, of all grades, requires that heed should be given to the distinctive utterance of all the elements; to the quality of the voice; to the erect position of the body; and to the training of the eye in looking up from the book. Make the scenes live again, at least make

them suggestive, without striking attitudes or resorting to gesticulation—reserve those things for oratorical contests and "commencements."

Do not, however, go to the other extreme and think it is merely necessary to call the words; give them life and meaning. Reading without emotion is what drawing is to painting—merely an outline. Get into the *atmosphere* of the selection before you attempt to breathe it out on those around you. This may all be accomplished without the much-dreaded elocution entering the school-room. In short, *be natural.*

To the public reader, or speaker, there are three essential requisites which he should endeavor to possess.

1. The *thought* should be under perfect control.

2. The *body* should be under perfect control.

3. The *voice* should be under perfect control.

This manual is intended to meet the requirements of the *first* essential element.

Its mission is to serve as an aid to the student in the analysis of thought, whether said student is still within the walls of the school or college, or whether he has taken upon himself the responsibilities of the pulpit, or of the rostrum, or of the stage; for one should never cease to be a student.

Knowing that the books upon the subject of reading which flood the market to-day, have only partially dealt with the principles of reading, and of voice, and of gesture, and have generally combined them in one—frequently with numerous selections thrown in—we have concluded to devote these pages *exclusively to the practical principles of reading, with practical applications* of every rule given. There will, therefore, be nothing in this volume, concerning voice culture, nor gesture, as we consider each of these of such value as to require such full and special treatment as we have given to this subject.

In view of this fact and this need, we have in preparation a manual devoted exclusively to the voice—how to train it, and

how to CARE for it; also, a manual devoted exclusively to gestures and attitudes, and to the general bearing of the body, according to the Delsartean theory. These books, like the present one, will contain no selections, but will be purely practical, enabling the reader or speaker to place his voice and body under such perfect control that both will act in harmony with the spontaneous outburst of nature, without causing the speaker to think of or make perceptible the mechanism necessary to produce the required results. This little volume will be found to be invaluable as a textbook for the student, for the teacher, and for the public reader or speaker. It will not only aid in divining the thought, but will be of use in clothing it with the proper expression.

THE AUTHOR.

WARMAN'S SCHOOL-ROOM FRIEND.

Reading, to be effective, should be natural; not necessarily natural to the reader, but to the thought to be expressed. Read as you talk—but on the condition that you talk well. It is essential that the reader should get into the atmosphere surrounding the author (or suggested by the selection) ere he attempts its expressive rendering. There must be *im*pression before there can be *ex*pression, otherwise the reading will be but the calling of words. We should not utter words as words, but thoughts as thoughts.

Carefully consider the fundamental principles of expression. The most important and consequently the first to which your attention is invited is

EMPHASIS.

Every sentence contains one or more emphatic words. In order to determine

the same, you must come *en rapport* with the author. A clear perception is essential to a good performance.

How shall we determine the emphatic word in a sentence?

RULE.— The emphatic word is the thought word, *i. e.*, the word containing the principal thought.

When the subject has been introduced, the *new idea* becomes the emphatic word. There may be some difference of opinion as to this new idea, consequently the rule of itself throws no special light upon the subject. We will proceed a step farther and offer two tests which will serve as true guides.

TEST I.

The emphatic word in a sentence is the one that can least of all be dispensed with and retain the thought.

TEST II.

The emphatic word—by transposing the words in a sentence—can be made the climacteric word.

To apply these tests we will quote a few lines from "Sale of Old Bachelors."

EXAMPLE I.

"It seemed that a *law* had been recently made
That a *tax* on old *bachelors*' pates should be laid."

The italicized words are the new ideas; the thought words; the words that cannot be dispensed with and retain the thought. We will make them the climacteric words.

"It seemed that recently had been made a *law*
That on old *bachelors*' pates should be laid a *tax*."

or,

"That a *tax* should be laid on the pates of old *bachelors*."

Suggestion. — When any paragraph or stanza is in dispute, place the same upon a blackboard, and underscore those words considered emphatic; also place therewith the marks of inflection which were given to the words when taken with the context. Erase all the other words; those remaining should so completely contain the thought that should any one enter the room, he would be able—by the words and inflections before him—so to comprehend the thought as to fill the ellipses with his own language, thus making the stanza or paragraph complete.

NOTE.—Bear in mind that the stress should always be given to the accented syllable of the emphatic word.

We will give another and an excellent method.

Suggestion.—While reading, imagine before you one partially deaf, so much so that it would necessitate making the new ideas or thought words quite salient; so salient that were he to hear none other than the emphatic words and their respective inflections, he would have no difficulty in grasping the entire thought.

This subject is of such importance that we will practically apply this method.

Suppose some pupil insists upon emphasizing the word "pates," while another thinks it should be the word "laid." Now call to your aid the deaf person. He hears "law," "tax," "pates," or "law," "tax," "laid."

Mark the result. Insomuch as emphasis is founded upon contrast, the deaf person will naturally seek a contrast to pates; hence it is not surprising to hear him say, "Why did they not make a law to put the 'tax' on some one's 'feet?' I wonder upon *whose* 'pates' it was 'laid?'" *Or* on

the other hand he may say—if "laid" is made emphatic—"they were very kind to have the 'law' signify that the 'tax' must be 'laid.' I wonder why they did not *throw* it!" Another application of the tests of emphasis may be found in the following hymn:

EXAMPLE II.

"There is a *fountain* filled with *blood*,
Drawn from *Immanuel's* veins."

We have marked the emphatic words; the new ideas; the words that cannot be dispensed with and retain the thought. In nine-tenths of cases the emphasis in second line is placed on the word "veins." The blood implies the veins; the latter ("veins") can be wholly dispensed with, without detriment to the thought.

TEST.

Fountain—*blood*—*Immanuel*
versus
Fountain—*blood*—*veins.*

The question naturally arises, What is to be done with the words that are not wholly essential to the expression of the thought?

This brings us to the consideration of our next important subject.

SUBORDINATION.

RULE. — Whatever is subordinate in meaning, should be subordinate in pitch.

EXAMPLE.

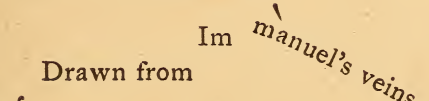
The words following "law," "tax," "bachelors," and the words following "fountain" and "Immanuel," should be subordinated.

The main cause of the lack of good reading in our public schools is due largely to either a lack of knowledge when to subordinate certain ideas, or the inability so to do. We may know what are the subordinate ideas, yet be unable to vocally control them. There is but one way out of this difficulty, and in securing that, we shall be able to remove one of the greatest stumbling-blocks from the path of our public school reading, viz., monotony and consequent lack of expression.

RULE.—The emphatic word should be taken out of the level of all subordinate words, either preceding or succeeding it.

The tendency is to let the emphatic word slip directly off from the level of the preceding words. We will take for example, one of the lines previously quoted, and diagram it as it should be given.

EXAMPLE.



instead of

Drawn from Immanuel's veins.

The endeavor to emphasize the word from the *level* of the preceding ones will bring some unimportant word to the notice of the hearer, thus making the wrong word emphatic, and thereby wholly destroying the sense. By making a slight poise in the voice just preceding the accented syllable of the emphatic word, it will not be difficult to make that word quite salient; and when this is done, the subordinate ideas will readily drop to their places, and will be distinctly heard without detracting from the thought word.

We will give another illustration, which

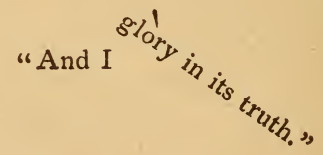
will not only serve as a test of emphasis, but will make clear all the preceding points, besides introducing our next important principle, the

INTERROGATORY SENTENCES.

Zenobia has been arraigned by her people on the charge of ambition. She acknowledges the charge, saying:

"I am charged with pride and ambition. The charge is *true*, and I *glory* in its truth."

The second "truth" is here an old idea, and, as such, is subordinated to "glory." "And I glory in its truth."



But we pass to the sentence of which we spoke, as including all the preceding rules and illustrating the new one (Interrogation).

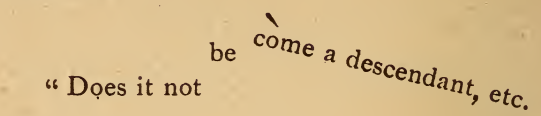
EXAMPLE.

"Does it not become a descendant of the Ptolemies and of Cleopatra?"

Considering the fact that she is known by her people to be a descendant of the Ptolemies and of Cleopatra, the thought becomes subordinate to that which is expressed in just one word. Let us look at it a moment. The question hinges wholly upon the fact of such pride and ambition *becoming* a descendant of such royal blood. Hence that one word, "become" will serve as a test—such as may be satisfactorily given to all emphatic words—to prove that,

The emphatic word is
1. The thought word.
2. The new idea.
3. The word that cannot be dispensed with and retain the thought.
4. The word that the deaf man must hear.
5. The word that can be made climacteric.
6. The word to which all others are subordinated.

We will diagram it, and thus illustrate the fact:



Thus the word "become"—by being closely joined to the preceding thought—may be so spoken as to give the whole idea. It can be made the climacteric word by transposition, which will in no way interfere with the thought, or with the inflection.

EXAMPLE.

A descendant of the Ptolemies and of Cleopatra does it not become?

What! give it a falling inflection when it, can be answered by yes or no? Decidedly so in this case, or in any case where the question is not asked for information or where the answer is predetermined in the mind of the questioner.

INTERROGATIONS.

RULE.—If you DEFER to the will or knowledge of others (as in preceding example), give a RISING inflection. If you

ASSERT your own will, give a FALLING inflection.

By the latter inflection, Zenobia did not admit of any doubt in the matter, and by her imperativeness did not allow her people to question it a moment, but asserted her will with such dignity and grace as to have them readily coincide with her.

This method of handling the interrogatory sentences is of inestimable value:

1. To the teacher when conducting a school.

2. To the minister when addressing a congregation.

3. To the lawyer when appealing to a jury.

4. To the politician when haranguing the masses.

EXCLAMATIONS.

Exclamatory sentences, like interrogatives, are governed in their inflections by the matter of assertion or deference.

In *addressing* the *Deity*, there should always be *deference;* in speaking *of* the Deity, there should always be *reverence.*

RULE.—In giving utterance to a name or thought, if speaking *to*, give a *rising* inflection; if speaking *of*, give a *falling* inflection.

EXAMPLE I.

"Jesus! lover of my soul!"

EXAMPLE II.

"Jesus! the dearest name on earth!"

EXAMPLE III.

"I, an itching palm!"

EXAMPLE IV.

"Chastisement!"

We will next consider the subject of inflections, and present our diagrams and explanations thereof:

INFLECTIONS.

Inflections.

(a). Opposition of meaning requires opposition of inflection.

(b). Weakness vs. Strength.

(c). Irony—Sarcasm, etc. ∨ ∧

(d.) Prospective. (doubt) /

(e). Retrospective (positive) \

(f). Will deferred. /

(g) Will asserted. \ (?) (!)

(h.) Grouped. (3 or more thoughts) / / \

(i). Detached. (3 or more thoughts) \ \ \

(j). Falling suspensive. \

(k). Continuity. — ———

(l.) Assuming vs. Asserting. ∨ ∧ /

(m.) Interrogations. / \

(n). Exclamations. / \

(a). *Opposition of Meaning.*

Opposition of Inflections.

RULE.—Wherever there is contrasted meaning, there should be contrasted inflection.

EXAMPLE. ("Poor Little Jim.")

"The cottage was a thatched one, the out/side, etc.

But all \within that little cot," etc.

(b). *Weakness vs. Strength.*

RULE.—The continuous use of rising inflection is indicative of weakness—either mentally or physically—on the part of the reader or speaker. Strength, courage, firmness, etc., are characterized by the falling inflection.

EXAMPLE.

A beggar asks for alms. Thus deferring to the will or knowledge of the person addressed; and it will invariably be with the rising inflection. "Give me /penny?" But when Shylock wants his bond, he asserts his will and manifests his strength. *I stay here on my* \BOND.

(c). *Irony, Sarcasm, Etc.*

RULE.—All expressions of irony and sarcasm are given either with a rising or

with a falling circumflex, dependent wholly upon the nature of the context.

EXAMPLE.

Indeed. Indeed.

(d. and e). *Prospective vs. Retrospective.*

RULE.—In the expression of a thought, the fundamental part of which is wrapt in doubt, the uncertainty should be expressed with a rising inflection; but the positiveness, or certainty, should be expressed by the falling inflection.

EXAMPLE. ("Paul Revere's Ride.")

"For suddenly all his thoughts are bent
On a shadowy something far away,
Where the river widens to meet the bay.—
A line of black that bends and floats
On the rising tide, like a bridge of boats.

The word "*something*" is emphatic, but as he does not know what that "something" *is*, the *doubt* or *prospective* situation causes a *rising* inflection. But he *does know* that he sees a line of "*black*" and that it has the appearance of "*boats*," in consequence of which decision or *positiveness*, it should

be read with the *falling* inflection on these words.

The words "Far away where the river widens to meet the bay"—are explanatory, and should be treated as such, making them wholly subordinate to the rest of the thought, not even borrowing color from the secrecy of what precedes or succeeds.

EXAMPLE NO. 2. "The face against the pane."

"Four ancient fishermen,
In the pleasant autumn air,
Came toiling up the sands,
With something in their hands,—
Two bodies, stark and white."

The *doubt*, as in the preceding example, is expressed in the word "*something*" by giving it the *rising* inflection, while the *positiveness* is asserted as soon as it is discovered what that something *is;* hence the *falling* inflection is placed on the word "bodies."

(f and g). *Will Deferred, Will Asserted.*

RULE.—When deferring to the will or knowledge of others give the rising inflec-

tion; when asserting your own will, give a falling inflection.

This rule has previously been given when dealing with the interrogatives, but is used at all times in deciding points of deference or will.

EXAMPLE. ("Ride of Jennie McNeal")
—*Carleton.*

"Madam, please give us a bit to eat?"

A British officer, and a dozen or more dragoons, enter the house of a lady and her daughter, who are living on neutral ground. They want something to eat and intend to have it; the officer therefore *asks* for it with a *falling* inflection. Were he to give the *rising* inflection, he would defer to *her will*, and might be refused. It is imperative, commanding, and withal, gentlemanly.

(h and i). *Grouped vs. Detached.*

RULE.—Consider carefully as to whether the author had all the thoughts in his mind at time of writing the first one of a series, or whether they suggested themselves separately. If the *former*, then they should be *grouped* and so expressed by giving a

rising inflection on *all but* the *last*. If the thoughts were taken *separately* then there should be a *falling* inflection given to *each*.

In our diagram it will be observed that we have placed three inflections opposite each of these forms, signifying thereby three thoughts or objects. It may be three words or three clauses, generally treated as a series. Our rule will apply to *any* number. We choose three for sake of convenience.

EXAMPLE. (Tell's address to the Alps).

"O sacred forms, how proud you look!
How high you lift your heads into the sky!
How huge you are, how mighty, and how free!
Ye are the things that tower, that shine; whose smile
Makes glad,—whose frown is terrible; whose forms, etc."

As Tell gazed upon the mighty Alps, it is beyond controversy, that these thoughts of "proud, high, huge, mighty, free" were one by one suggested to him, and from the fulness of his heart he *ex*claimed them, not

*de*claimed them. Insomuch as we deal with thought as with tangible objects, by the *use* of the latter (as hereafter suggested) the *rule* for thoughts grouped and detached may be more forcibly brought to the notice of pupils.

EXAMPLE. (By use of tangible objects).

Hold up some object—a book, for instance. Ask the pupils to tell you what you hold in your hand. They will answer with a falling inflection—a book. Take up another object—a slate. Repeat the question, and they will again answer with a falling inflection—a slate. Present still another object—a pencil. They will answer you a third time—or any number of times that the articles are taken separately—with a falling inflection—a pencil. This illustrates thoughts when taken separately. Hold the objects together in the hand, in the same order, and repeat the question. The answer will unhesitatingly be given with a rising inflection on the first two and a falling on the last —a book, a slate and a pencil. This illustrates thoughts grouped, all being in the mind of the speaker or writer at the time the first one of the series is expressed.

(j). *Falling Suspensive.*

This inflection is of the utmost importance to the reader or speaker. It is entirely distinctive from the *intense* falling inflection (or falling inflection proper). When a thought is complete and you desire to impress it upon your hearers, it is best to give the intense falling inflection, following it with an appropriate pause. But there are words and clauses, the effectiveness of which would be utterly destroyed were you to give the intense falling inflection, or would be greatly weakened were you to give the rising inflection.

RULE.—Where it is desired to strongly impress by an inflection, yet hold the mind of the hearer in readiness for continuous thought, while dwelling on other parts of the picture that make up its entirety, it will be necessary to give the *falling*-inflection *sufficient* to *impress*, but *suspend* it just when *leaving* it in order to *impress* it, and yet *sustain* the *attention.*

EXAMPLE. ("Revolutionary Rising."
—*T. B. Read.*

"And now before the open door—
The warrior priest had ordered so—

The enlisting trumpet's sudden roar
Rang through the chapel, o'er and o'er,
Its long, reverberating blow;
So loud and clear, it seemed the ear
Of dusty death must wake and hear.
And there the startling drum and fife
Fired the living with fiercer life;
While overhead, with wild increase,
Forgetting its ancient toll of peace,
The great bell swung as ne'er before.
It seemed as it would never cease;
And every word its ardor flung
From off its jubilant iron tongue
Was, war! war! war!"

Not an intense falling inflection should be given throughout this entire stanza. The whole scene is one of continuous action. The trumpet continues its blowing; the reverberations continue in the chapel; the drum and fife continue to "stir the living with fiercer life;" the bell "as if it would never cease," continues its warlike and thrilling vibrations.

Closely allied to this falling suspensive inflection is what may be termed continuity. Though unlike in the absence of a downward slide, it is always continuous.

It is generally a rising inflection, though sometimes a monotone.

(k) *Continuity.*

RULE.—Continuity is expressed by the suggestiveness of the words intended to impress the hearer, with either continuous sound or motion.

Were the falling inflection to be given, especially on the marked words of each of the following examples, it would arrest the thought in the mind of the listener, thus producing a very unsatisfactory result.

EXAMPLES.

A light *hammer*, as in Dickens' "Cheerful Locksmith."

"Tink, tink, tink, clear as a silver bell."

The *waves*, as in "The face against the pane."

"And the breakers on the beach
Making moan, making moan."

The *wind*, as in "Paul Revere's Ride."

"Seeming to whisper—all is well."

The *trees*, as in "The face against the pane."

"The willow-tree is blown
To and fro, to and fro."

A *clock*, as in "The old clock on the stairs."

"Forever—never!
Never—forever!"

A *bell*, as in "Rising in 1776."

"And every word its ardor flung
From off its jubilant iron tongue
Was: War! War! War!"

The inflections have a most marked influence upon an audience.

You may drive the thought home; you may leave it to the decision of others, or by the use of this last inflection, the continuity in the mind of the reader will secure the same continuity in the mind of the hearer. Though the speaker's *voice* has ceased, the *inflection* causes the hammer to continue its cheerful tinkling; the waves their moaning; the wind its sighing; the willow tree its impressiveness of human form and suffering.

"Till it seems like some old crone
Standing out there all alone,
With her woe!
Wringing, as she stands,
Her gaunt and palsied hands."

The clock continues its ticking, which is ever indicative of

> "Mournfulness or glee
> Even as our hearts may be."

The bell continues its ringing, whether its sound is that of

> "The mellow wedding bells,
> The loud alarum bells,
> The tolling of the bells,"

or whether it is sending forth its particular creed

> "Salvation's free! we tell! we tell!"

or breathing the notes of "War!"

We will cite one more example of continuity produced by the reader in speaking of the clock, even where it is removed from the words the clock seems to utter.

> "It echoes along the vacant hall
> Along the ceiling, along the floor."

The reader should, by his inflections and tones, be able to take the hearer through all the old rooms, and breathe upon him the joy or sadness, as the case may be, and in the use of the inflection of continuity,

the ticking of the clock should not cease—mentally—during the rendering of any portion of the poem. In the rendition of the above lines, we should distinctly hear it as it seems to fill the hall with its vibrations. The reader will find that a judicious use—fulness and continuity—of the liquids (l and r) and nasals (m, n, and ng) will add greatly to the charm of reading. We do not wish to be understood as introducing a false elocution, *i. e.* playing with the voice, but we desire that there should be a natural suggestiveness that will bring the picture vividly before your hearers. The general tendency is to *slight* these elements. GIVE TO EVERY ELEMENT ITS DUE QUANTITY AND QUALITY. .NO MORE, NO LESS.

(m). *Interrogations—See page* 20.

(n). *Exclamations—See page* 21.

Assuming vs. Asserting.

RULE.—What has been accepted as a universal fact should not be asserted by a falling inflection as though it were unknown, but given with a circumflex, or, at times, a rising inflection, thus assuming that your hearers possess the knowledge.

EXAMPLE NO. 1. ("Evening at the Farm.")
—*J. T. Trowbridge.*

"The straw's in the stack, the hay in the mow;"

We expect to find just such a condition of things on every well regulated farm, hence there should be no assertion made by giving an intense falling inflection on "stack" and "mow," for you should assume that your hearers know this to be true.

EXAMPLE NO. 2. ("Ride of Jennie McNeal.")
—*Carleton.*

"Paul Revere was a rider bold;
Well has his valorous deeds been told.
Sheridan's ride was a glorious one;
Often it has been dwelt upon.
But why should men do all the deeds
On which the love of a patriot feeds?
Hearken to me while I reveal
The dashing ride of Jennie McNeal."

Instead of asserting, as is often done by public readers, that Paul Revere was a rider bold, and that Sheridan's ride was a glorious one, you should acknowledge that your hearers are cognizant of these facts. The falling inflection given to "bold" and

"glorious" has the effect of misleading your hearers, for it gives them the impression that they are to hear more concerning these men, whereas neither the men nor the deeds are again mentioned. The *names* "Revere" and "Sheridan" are brought in marked contrast with "Jennie McNeal"; hence the reader should give a circumflex on the last syllable of "Revere," and the first syllable of "Sheridan"—the accented syllables—and a suspensive inflection on "bold" and "glorious." The author asks in tones of sarcasm—always expressed by circumflex—

"But why should *men* do all the deeds?"

He does not intend that we should put any stress on deeds, but on *men* as contrasted with the *heroine*. By *assuming* the knowledge of the audience concerning these men, there will be no *assertion* made till the heroine is introduced.

The foregoing includes all practical rules on inflection; we would, however, advise that the *ear* be sufficiently trained to *recognize* the various forms. A few moments

daily, in the practice of examples given by the teacher, will be found to be very beneficial.

Take the Italian A (ä) and give a falling inflection, each time from a higher pitch—

ah

ah

ah

ah

ah

Take the same from a *rising* inflection, each time from a higher pitch.

ah

ah

ah

ah

ah

Teach the falling circumflex ∧ by beginning with a rising *ah* then a falling *ah*, then *join* them ∧.

Also teach rising circumflex ∨ by beginning with a falling *ah* then a rising *ah* then *join* them ∨.

Following closely upon the work of em-

phasis and inflection, the next in consideration should be that of

STRESS.

Emphasis is simply force. Stress is the manner of applying that force. You may emphasize the right word, but may not emphasize it rightly, *i. e.*, not give it the proper stress, which also includes the special quality of voice. There are six forms of stress, known by the following names and characters:

In Reading.		*In Music.*
1 Radical (initial),	>	Explosive.
2 Median (middle),	<>	Swell.
3 Terminal (final),	<	Crescendo.
4 Thorough (through),	=	Organ tone.
5 Compound (composed of two),	≍	
6 Intermittent (broken),	....	Tremolo.

Rule (1) The RADICAL STRESS (as the sign or character > indicates) is somewhat explosive in its nature. It may be used in light, or conversational reading, and when judiciously done, lends life and sparkle to what would otherwise be dull, thus giving

clearness and decision to the utterance. It is also used in abrupt or startling emotion, and in the expression of positive convictions.

EXAMPLE I.

"Give us, O give us the man who sings at his work."

EXAMPLE II.

Exert your talents and distinguish yourself, and don't think of retiring from the world until the world will be sorry that you retire.

EXAMPLE III.

"To arms! to arms! to arms! they cry,
Grasp the shield and draw the sword;
Lead us to Phillippi's lord:
Let us conquer him or die!"

Great care should be taken in the use of this stress, to avoid the tendency to the high, light, narrow, contracted tones so often used upon the platform when addressing large audiences, thinking it necessary to raise the *pitch* of voice, instead of increasing the *power*. The prevailing schoolroom tone is a fair sample of the

radical stress misapplied. The voice being pitched so high as to make it cold and disagreeable in its quality, being but a statement of facts, without any heart element in it, and much less vitality. This arises largely, from the fact that the schools develop the *mental*, at an expense of the moral (heart) and vital (bodily) growth.

RULE.—The MEDIAN STRESS (as the character <> indicates) is caused by a swelling and gradual diminishing of the voice on the accented syllable of the word.

EXAMPLE.

O, precious hours.

O, golden prime.

This stress represents the moral or heart element, and should penetrate all others. A mere statement of facts being exclusively mental is of itself cold and heartless. The purely mental deals with the details, but the moral and vital never.

EXAMPLE I.

"Flower in the crannied wall

I pluck you out of the crannies;

Hold you here, root and all, in my hand
Little flower—but if I could understand
What you are, root and all, and all in all,
I should know what God and man is."

The tendency in school reading is to give the entire emphasis in this stanza by use of radical stress. By so doing there is a coldness pervading it, a lack of the heart element, so that when the word "understand" is emphasized, it is done in such a way as to lead one to think the reader desires to understand through the head, exclusive of the heart. Your understanding and knowledge of God should be through the heart as well as the head. By the use of this median stress we are brought in more direct sympathy with the author and the speaker. This stress should be used in all selections of an emotional nature. Its use in conversation shows culture and refinement; the lack of it—the use of *thorough* stress—is very marked, and is a sure indication of a lack of refinement.

EXAMPLE II.

"*Who* was her *father?*
Who was her *mother?*
Had she a *sister?*
Had she a *brother?*
Or was there a *dearer one*
Still, and a *nearer one*
Yet, than all *other?*"

RULE.— The TERMINAL STRESS — as the character (<) indicates, is abrupt at the *close* of the sound. It is vital in its nature. It is well illustrated by the furious bark of a dog when preceded by a deep growl. It is as opposite to that of the mental as is the bark of a large dog to that of the little snapping cur. The one clearly represents the *vital* tone—terminal stress—by its *breadth* and the force given at the *end;* the other as clearly represents the *mental* tone—radical stress—by its *narrowness*, and the force at the *beginning*.

EXAMPLE I.

1. "Blaze, with your serried columns,
I will not bend the knee."

EXAMPLE II.

2. "But out upon this half-faced fellowship."

These three essential forms of stress require special attention before illustrating

the three that are less used in general reading. We desire to impress more clearly and forcibly the different degrees of *pitch* and *quality* of voice represented by the radical, median and terminal stress.

These three forms of stress, quality of voice, and effect produced by each may be well illustrated by a pyramid, thus:

Stress.		*Quality of Voice.*	*Effect upon Audience.*
Radical.		Mental.	Disputatious.
Median.		Moral.	Emotional.
Terminal.		Vital.	Antagonistic.

The intellectual power is of the *mind.*
The moral power is of the *soul.*
The vital power is of the *body.*

In-so-much as
the intellect is *cold,*
the heart is *warm,*
the passions are *fiery.*
} The reader should
first move the passions,
then touch the heart,
and finally interest the mind.

RULE.—The THOROUGH STRESS of tone, as the character (═══) indicates, is fulness and steadiness, used in calling or shouting

NOTE.—The above diagram is in accordance with the Delsartean theory as presented by the late Prof. Lewis B. Monroe.

to such a distance, as to necessitate a prolonged or sustained volume of voice.

EXAMPLE I.

Boat ahoy!

EXAMPLE II.

"Forward, the Light Brigade!
Charge for the guns!"

RULE.—The COMPOUND STRESS—as the character (✕) indicates—is composed of the radical and terminal stress. It is closely allied to the circumflex, and it is used in similar expressions.

EXAMPLE.

"Hath a *dog* money?"

RULE.—The INTERMITTENT STRESS—as the character (– – – – – –) indicates is a broken or tremulous quality of voice. It may be used with great effect in the delineation of character, when representing old age, or in the expression of grief.

EXAMPLE I.

"Pity the sorrows of a poor old man,
Whose trembling limbs have borne him to your door."

EXAMPLE II.

"Swift to be hurled—
Anywhere, anywhere
Out of the world!"

PUNCTUATION vs. PAUSES.

Points in writing and pauses in speaking, are often at variance.

Points belong to the grammatical construction, pauses to the delivery.

"Every selection, prose or poetry, has two sets of punctuation marks; one visible, the other invisible; one made by the printer, the other by the reader." Those made by the reader are called pauses of thought, and should occur wherever the thought demands a pause. There can no rule be given as to the length of the pause, as it may not be twice alike by the same reader, so completely does it depend upon the occasion, the surroundings, and the spirit of the reader, when giving expression to the thought.

RULE.—The RHETORICAL PAUSE "is made either before or after the utterance of any important thought; if made before, it awakens curiosity and excites expectation as to what follows; if it is made after, it carries the mind back to what has already been said."

EXAMPLE.—(Sheridan's Ride.)

"And the *wave of retreat checked* its course there BECAUSE
The sight of the *master compelled* it to pause."

To read it as punctuated—not a pause till end of second line—would require more care in regard to the *breath* than to the *sense*, for the latter would be wholly obscured. The emphasis should be on the words "wave of retreat"—as a phrase word—and on "checked," making the first rhetorical pause at that word (checked), thus carrying the mind back to what has been said; this part of the picture is complete in itself, and should be expressed with the falling suspensive inflection. The next rhetorical pause should be given after the word "*because*" has been expressed by a strong terminal stress; here one is held in expectation of that which is to follow.

Place a rhetorical pause after "master"—carrying the mind more directly to the hero; follow this closely with a full median stress on "compelled," expressing it in such a manner as to show the strong compulsion.

It will be found that the words italicized, with the proper stress and pause on each, will tell the entire story. Let it be borne in mind that a rhetorical pause will have but little weight unless the pause be filled with thought. It is only by this continuity of thought on the part of the reader, that he can control the thought in the mind of the hearer.

Punctuation is essential to the grasping of the thought of the author, nothing more.

By the *punctuation* you as *students, perceive;* by the *pauses* you, as *readers, interpret.*

EXAMPLE I.

Woman without her man is a brute.

EXAMPLE II.

Let the toast be dear woman.

We need the punctuation in the above, to guide us as to its interpretation.

They might be read as though punctuated thus—

1. "Woman without her man, is a brute."
2. "Let the toast *be*, dear woman!"

but they *should* be read as follows:

1. Woman! without her, man is a brute.
2. Let the toast be—Dear woman!

"The influence of our system of grammatical punctuation, as ordinarily taught, is a corruption of natural delivery."

The old method of counting so many at a comma, so many at a colon, etc., was no more apt to destroy the sense of the reading, than is the yet prevailing method of causing the voice to *always fall* at a *period*, or to *always rise* at a *comma*. This will be clearly illustrated by what we term—

Grammatical Period vs. Period of Thought.

RULE.—When the end of the climax in *thought* is reached—no matter in what part of a sentence—the *period* should be placed there in the *delivery* of that thought.

EXAMPLE I.

1. "I'm *nearer* my *home* to-day
   Than *ever* I've been before."

The words marked are the emphatic ones. One of the three words will receive the strongest emphasis—it should be on the word "home"—but the last word ("before")

being wholly superfluous to the thought, should receive no stress whatever, and the period in thought will occur directly following the strongest emphatic word. The word "been" includes "before," as you could not have "been" unless it was "before." Transpose the sentence, and it will be found that the inflection and emphasis is in no way changed.

I'm *nearer* to-day than *ever*
I've been before to my *home*.

Thus it will be seen that where you make your *emphatic* pause you should make your decided inflection, irrespective of the *grammatical* pause.

EXAMPLE II.

"The affrighted air with a shudder bore,
Like a herald in haste to the chieftain's door."

The tendency is to pause at the word "bore" because there is a comma there; this would utterly destroy the sense. The words "with a shudder" are parenthetical. The word "bore" should be closely connected with what follows. Farther along in the same selection we have

EXAMPLE III.

"And louder yet into Winchester rolled
The roar of that red sea uncontrolled."

Again we have a parenthetical sentence —into Winchester. There is a comma at uncontrolled, yet it is right at this point where the *period* of *thought* occurs. Uncontrolled should have full force on the three syllables, accumulative to the last, and an *intense falling inflection* on the last, as this word is the very keynote of the poem. There was a battle raging, and as the master was away, it was uncontrolled, and this is the thought that should be *impressed* by proper *ex*pression.

This brings us to the consideration of the

READING OF POETRY.

The most essential principle to be considered in this respect is that of

Poises vs. Pauses.

RULE.—In the reading of poetry as in prose, pause only where the sense demands it. Instead of *pausing* at the end of a line, only make a delicate *poise*, which is caused by slightly swelling the word, making a

pivot of it, on which you turn to the next line. This will enable you to preserve the rhythm without destroying the sense.

EXAMPLE I. ("An Order for a Picture.")

"Alway and alway, night and morn,
Woods upon woods, with fields of corn
Lying between them—not quite sere,
And not in the full, thick, leafy bloom,
When the wind can hardly find breathing room
Under its tassels."

There should be no *pause*, but a *poise* on the words "corn, room." By this mode of reading we will not mar the beauty nor the smoothness.

In the reading of the beautiful hymn, "I love to tell the story," the following lines should be read without a pause, but with one continuous stream of voice, nicely modulated in accordance with the thought.

EXAMPLE II.

"More wonderful it seems
Than all the golden fancies
Of all our golden dreams."

In order to impress the reading of poetry according to the sense instead of pausing

at the end of every line, we cite the following:

EXAMPLE III.

3. "Every lady in the land
Has twenty nails on each hand
Five and twenty on hands and feet
This is true and no deceit."

Pause at the end of the second line, and the statement is not true. *Poise* at the end of first and second lines and *pause* where the marks are drawn in the following repetition, and then the statement is true.

"Every lady in the land
Has twenty nails | on each hand
Five | and twenty on hands and feet |
This is true, and no deceit."

In the reading of prose or poetry, so long as the sense does not require a pause, let the words or syllables represent

THE LINKS OF A CHAIN.

RULE.—Keep the chain unbroken unless the breaking thereof is demanded by the sense, or will add impressiveness to the thought. The emphatic word represents the large link. The whole movement should be gliding and graceful, the words being

poured, as it were, in a continuous stream. There should, however, be modulation in the tones, for at times we want the clear ripple of the mountain brook, and again as "rolls the Oregon."

EXAMPLE I. (Very Light).

"Alway in the old romances that dear Archie read to me."

EXAMPLE II. (Very Full and Sustained).

"Hear me ye walls that echo'd to the tread of either Brutus."

The foregoing examples offer a fine contrast in the tones of the voice; the former is sweet, pure, bright, and flexible, representing the links of a *silver* chain; while the latter is firm, strong, enduring and unyielding, characterized by a steadiness representing a heavy, *iron* chain. Both are in compliance with the rule, though the latter is an example of sustained force. To aid one in accomplishing this object we offer three very valuable suggestions, working, as they do, conjointly.

RULE—a. Aim all the tone forward.
b. Keep the lips moving.
c. Cause the words to blend.

There is too much reading and speaking back in the throat, scarcely opening the mouth, having too little movement of the lower jaw. This causes the throat to contract and become tired, causing hoarseness and weariness, whereas, if the effort were brought to the lips, the throat would soon expand in proportion to the volume of voice required.

Before closing the subject of pauses, poises, continuous stream of voice, etc., we will call attention to what may be termed hesitancy. It is a distinctive feature from any of the foregoing headings, yet may be classed as a pause.

THERE IS AN ART IN HESITANCY

if done at the right time, and at the right place.

RULE.—Hesitate in the giving of special epochs in history; also in little incidents thrown in by the author, which same should be so deftly handled by the narrator as to cause an audience to think them impromptu.

EXAMPLE I.

"Listen, my children, and you shall hear
Of the midnight ride of Paul Revere,
On the eighteenth of April in seventy-five."

Hesitate slightly after the word "on"—dwelling on the sound of n—as though trying to recall the day of the month. Hesitate again after the word "April," in the effort to recall the year. In like manner prolong the n in the word "in" just before the word "seventy-five."

In this way it will destroy the usual tendency (in such selections) to declaim the thoughts, or simply calling the words without giving them any expression.

Selections of this character—in fact, all selections—should be read, not as though they were committed, but as if the thoughts were born at the moment of giving them utterance.

EXAMPLE II. ("The Emigrant's Story." —*Trowbridge*.

"After making our beds—that is just spreading our blankets
On the dry ground—we stood, the mother and I, for a long while
Hand in hand, that night, and looked at our six little shavers,
All asleep in their nests either in or under the wagon—"

A slight hesitancy after the words "that is," will add much to the naturalness of the expression; also from the same selection we have another

EXAMPLE III.

"Just then I
saw something white gleam,
Rushed for it, tore through the brush; and there, Sir, if you'll believe me,
In a rough pen of trees, slung about in the carelessest fashion,
Safe in the midst of 'em, only the tongue smashed up and the canvas
Damaged a trifle—Excuse me, I never could get through the story,
Just along here, without being a little mite womanish!—"

Hesitancy should precede and succeed the words "excuse me;" also precede the word "womanish."

The audience or hearer should be actually puzzled as to whether the words after the dash belong to the author or to the narrator.

By complying with this rule of hesitancy you will very forcibly show that which is akin to

SUSPENSION.

RULE.—When the minds of an audience can be held in suspense, either by the voice or by the manner—if appropriately applied—it will be found to have great and desirable effect.

EXAMPLE I. ("Ride of Jennie McNeal.") —*Carleton.*

"One night when the sun had crept to bed
And rain clouds lingered overhead,
And sent their surly drops as proof
To drum a tune on the cottage roof,
Close after a knock at the outer door,
There entered a dozen dragoons, or more."

A certain secrecy and fear should permeate this entire stanza, until the curiosity of the audience is at its climax, then halt after the word "entered," thus holding them a short time in suspense.

NEGATIVES.

There is a very prevalent fault common among readers and speakers to emphasize all negatives—no, none, not, never, etc.

Negative sentences are the same as affirmative ones so far as emphasis is concerned.

RULE.—Do not emphasize a negative element unless it is intended as a direct negation, expressed or implied; or is reiterated with a special view to emphasis.

EXAMPLE I.

"Lead us not into temptation."

By placing the emphasis on the word "not," implies that He *intended* to lead us into temptation.

EXAMPLE II.

—"While overhead, with wild increase,
Forgetting its ancient toll of peace,
The great bell swung as ne'er before—
It seemed as it would never cease;"

The emphatic word in last line is "cease;" the word "never" is not a direct negation.

EXAMPLE III.

"I never would lay down my arms—*never*, NEVER, NEVER!"

In this case the negative element—the word "never"—is reiterated for special force, and should receive emphasis with each utterance. It is often a question as to the manner one should deal with emphatic words directly following each other. We will consider them as

TWO OR MORE SUCCESSIVE THOUGHTS.

RULE.—Do not emphasize two or more successive thoughts on the same level. If there are three or more, the third may be placed on same level with the first, but under no circumstances should it be on the same as the preceding one.

EXAMPLE I.

"*Never*, *never*, *never*."

EXAMPLE II.

"To *arms*, to *arms*, to *arms*," they cry.

EXAMPLE III.

"*Arm! Arm! it is—it is*—the cannon's opening roar."

Closely associated with this idea of negative elements we have what may be designated as

LITERALNESS.

RULE.—Avoid calling such special attention to words as will cause the mind to be centered on the purely literal translation.

Bear in mind that it is only the mental tone or radical stress that deals with the details.

EXAMPLE I.

"So they fell on their hasty supper with zeal."

By placing any stress upon the word "fell," would invite attention to it and make it appear that they *literally* fell on their supper.

EXAMPLE II.

"A brave woman strained her eyes."

Avoid the radical stress on the word "strained," lest you destroy the beauty of the picture, as this brave woman stood on the coast of Wales watching a storm-tossed vessel. There was no literal straining of the eyes.

EXAMPLE III.

"Soft eyes looked love to eyes which spake again."

To strike this word "*soft*" in the radical stress and invite special attention to the word, would make the eyes soft to the touch; putty eyes. The whole line is expressed by the moral tone and median stress.

This tendency of literalness also manifests itself in dealing with number.

EXAMPLE IV.

"A thousand hearts beat happily."

Not *just* a thousand, but a great many.

EXAMPLE V.

"A hundred hands flung up reply,
A hundred voices answered I."

There may have been more or less than a hundred. It is the *general* thought that should be expressed. Nor did the hands *literally fling up reply;* nor should the reader try to express a hundred or more voices when giving expression to their answer "I." It is the *spirit*, not the *reality*, that is required.

EXAMPLE VI.

"Hurrah, hurrah for Sheridan!
Hurrah, hurrah for horse and man!"

How often we hear the words "Hurrah, hurrah" given as though they were shouted by a myriad of voices. "He dashed down the line mid a storm of huzzahs" is the time to express the situation of the *moment*, but the "Hurrah" is an after consideration, and entirely out of the strong spirited scene in which the *narrator* has been a participator. These are the grand results and should in no way borrow of the declama-

tory and heroic narration, but should be expressed as the soulful feeling of the author. If you insist upon shouting "Hurrah," shout the whole stanza and be consistent.

There should be a distinction made in the various forms of expression known as

READING—RECITING—IMPERSONATING.

In the ordinary school reading we do not generally go beyond what is known as reading, unless it be on days set apart during the year, such as "Poet's Day" or the well-known "Commencement."

On such occasions the same rule holds good as the one which we give to him who stands at

The Reading Desk.

RULE.—*Readings* are selections—didactic in their nature—that do not *require* gesticulation, and should not be given without the book either held in the hand or lying on the desk.

EXAMPLE I.

The poem entitled

"Little Jim," by Edward Farmer.

The poem entitled

"Sandolphon," by Longfellow,

and all selections of a like nature.

The picture in these and similar selections is brought more vividly to the mind of the hearer, when the speaker does naught that will *at*tract to *him*, and thus *de*tract from the *thought*.

By observing this caution in the more quiet selections, the *dramatic* ones will be the greater by the contrast.

RULE.—*Recitations* partake more of the declamatory style and require gestures of description and often strong, heroic attitudes.

EXAMPLE I.

The poem entitled "Sheridan's Ride."

EXAMPLE II.

The poem entitled "Barbara Freitchie."

RULE.—*Impersonations* are the more dramatic representations, requiring much care and study in voice, gestures and attitudes.

We refer now to that class of selections containing more of the narrative style. All of Shakespeare should be impersonated.

The reader represents the character or characters throughout.

EXAMPLES.

1. Hamlet's Soliloquies.
2. Macbeth's Soliloquies.
3. Letter Scene—Macbeth.
4. Sleep-walking Scene—Macbeth.
5. Cassius' Speech on Honor.

Also 6. "One Day Solitary"—Trowbridge.

7. "The Old Major"—Bret Harte.
8. Tell's Address to the Alps.

This subject brings us directly to one of the most important points of distinction in the subject of teaching reading and recitation.

IMPERSONATION vs. NARRATION.

A prevalent fault exists (not only in the schoolroom, but upon the platform) in which the reader gets the impersonator and the narrator mixed. There are very few professional readers who are exempt from this fault; then it is not strange that we find it in the schoolroom.

RULE.—In all reading (not excepting Bible reading) composed of narration and

Rode the six hundred.
"Forward the Light Brigade!
Charge for the guns!" he said.

The words "Half a league" are spoken by the narrator, not the commander, hence should not be given as a command, but in aspiration; the narrator is looking upon the scene *after* the battle. It is given in the past tense; the narrator does not say *rides* the six hundred, but *rode* the six hundred. The foregoing examples suffice to show that much care must be exercised in the distinctive portrayal of character.

Touching upon this subject we will make a suggestion concerning

QUOTATIONS.

RULE.—In all selections combining narration and impersonation, the narrator should make a distinct pause previous to and immediately following the quotations.

Examples may be found by referring to numbers 4, 5 and 6, just cited.

This pausing, to which we refer, gives ample time to the narrator and audience to get into the atmosphere of the impersonation.

The words—"she said" and "he said"—(examples 4 and 6) should be so subordinated to the quotations, and still so separated from them that they would drop into utter silence, were they not necessary to the rhythmical order and poetical measure.

Speaking of action misapplied brings us to the consideration of

SOLILOQUIES.

A soliloquy is the musing of the heart, but it is spoken aloud as a dramatic necessity.

RULE.—A soliloquy should never be spoken *to* but *for* an audience. The tone of voice depends upon the relation of the individual impersonated, to the scenes and circumstances that were at the time surrounding him. Gestures should be sparingly used, and with the utmost discrimination.

The eye should never rest upon, nor even glance toward the audience; yet should generally be kept in such a position as to be seen by them; for the eye is the pivot of all expression.

EXAMPLE I.

Hamlet's soliloquy "To be or not to be," is not characterized by that secrecy and general feeling which pervades Macbeth's soliloquy: "If it were done." The *former* is in contemplation of *self*-destruction; the *latter* contemplates the destruction of another.

The famous *dagger scene* of *Macbeth* takes on a still different tone from either of the preceding ones, as the increase of fear, added to mental conflict, causes greater aspiration of the voice.

The beautiful soliloquy "*Rock me to sleep, mother,*" furnishes us an illustration of a more quiet and meditative style, and requires a tone especially suited to the "sick soul and the world-weary brain." We have also, the grand and impressive poem from the pen of Mr. J. T. Trowbridge:

"*One Day Solitary.*"

This is the soliloquy of a young man in prison. He goes to his cell apparently unconcerned as he talks to the turnkey, but his soliloquy is unlike almost any other in the language. There are mental and moral

and vital conflicts which bring in play a great variety of tones. His eye, like his mind, wanders ever and anon to the far-away scenes of his home and his childhood, and thereby causes the introspective view of the eye.

The eye is not only essential as regards a soliloquy, but it forms an important part in general reading.

We will place this subject in three divisions, following each with the respective suggestions.

(a). Eye educated.

(b). Eye to the audience.

(c). Eye vs. ear.

The Eye Educated.

(a). The eye should be so educated in reading, that it will go ahead of the words being expressed, in order to anticipate the thought with its corresponding emphasis and inflection.

Reading may be likened to going up and down stairs.

You will be sure to stumble, or at least to halt, if you place your eye upon the

step at the same time you place your foot there. You should not have your eye upon the word you are uttering, but train it to *look ahead.*

Suggestion.—Open a book and close it quickly and see how much the eye can catch at a glance. Daniel Webster used to discipline the *mind* as well as the *eye*, by placing a book on a large table, walk around it, and as he passed the book he would—without stopping—"take in," by a single glance, enough thought to repeat till he again reached the book, and continuing his walk, he would continue his talk uninterruptedly.

Eye to Audience.

(b). By following the previous suggestion, you will be enabled to glance up from the book or MS. and thereby produce a much greater effect upon your hearers. You can so train the eye, that in opening a book to a selection with which you are wholly unfamiliar, you will be able—not to glance—but to look steadily at the audience during the delivery of, at least, one-half the thought. Suppose you, as a hearer,

are unfortunate enough to sit where a stove-pipe, or pillar, or a tall person, obstructs your view of the speaker, why do you move your head to see the speaker? You can *hear* him and you can discern by his tone of voice if he is in earnest. You watch him awhile, but if he does not lift the eye and occasionally look steadily at the audience, you will soon lose your interest, and the aforesaid obstruction is no longer objectionable.

The youngest child in school, by the application of this suggestion, will change the ordinary monotonous, meaningless, stereotyped schoolroom, reading-tone, into a pleasant conversational one. We speak from years of experience, followed by continuous practical application. *This tendency to read down in the book, has a tendency to make one read and speak down in the throat.*

Suggestion.—Imagine you are standing before a school, or an audience, with a box of presents to be given to them individually. You naturally look into the box for the presents, but you do not think of handing them out with downcast eyes. You

will, instead, if you have any heart in the matter, not only look at the person to whom you hand the present, but your countenance will change as you hand out each article. Your book, or MS. is the box. Your thoughts are your presents. Insomuch as your eye reaches down to obtain the thought, it should look up and at the person addressed, as your voice—like your hand—conveys the thought, and your expression should vary with the varied thoughts.

Eye vs. Ear.

(c). The eye and ear bear a close relation to each other. The eye should not follow in the direction of the object to which you are listening. It will not only make indistinct the picture which you wish to present, but will change the color as you change the tone of voice. This coloring in reading has reference to the different phases of emotional expression in the voice. You should use an artist's precision in the laying on of tints, and in the grouping of objects. When you are listening, the attitude of the body has a corres-

ponding mental attitude, and the voice will be lower and more in sympathy with the subject.

EXAMPLE. ("The face against the pane.")

"The heavens are veined with fire!
And the thunder, how it rolls!"

The prevailing tendency is to cause these thoughts to be expressed on the same level, thereby making no difference between the seeing and the hearing. The public reader generally looks in the direction of the thunder as he does in the direction of the lightning. In so doing he is hearing with his eyes. Turn the eye and head *from* the sound, as if you were *listening* to it instead of *seeing* it; and without any effort on your part, your voice will naturally drop to a lower key, and be more in sympathy with the subject. Things unseen should not be expressed with so clear a voice as things seen.

DIMNESS OF SIGHT.

RULE.—*Dimness of sight* requires a corresponding dimness of voice. In cases of doubt, secrecy, fear, moral impurity, darkness, death, etc., the tone of voice, while

wholly governed by succeeding and preceding thoughts, should be generally lacking in the purer qualities, dropping more toward the lower and aspirated tones.

EXAMPLE.

"One night, when the sun had crept to bed,
And rain clouds lingered overhead,
And sent their surly drops as proof
To drum a tune on the cottage roof,
Close after a knock at the outer door,
There entered a dozen dragoons, or more."

The conflict of doubt, fear, secrecy, etc., should continue through the word "entered," then by use of *rhetorical pause*, keeping the hearer in suspense, you will come out of the tone of secrecy and doubt into a tone of positiveness and clearness, and you will emphasize the word "dragoons" with an intense falling inflection.

PROJECTION OF THE TONE.

RULE.—Aim the tone at some distant point, and during each complete thought *keep* it there.

It will be found that the high tones being more penetrating, require less push than the lower ones.

Talk to those farthest from you, not *shout*, and thus avoid making it unpleasant for those who are near you.

You will find that it is the *low* notes that require the push. Every tone of voice should be directed against the hard palate, and allowed to reverberate or reflect to the pharynx, but should not *begin* in the pharynx. By observing this precaution, much of the hoarseness and weariness may be prevented, as the throat will expand instead of contract. Care should be taken not to send a *part* of the tones to a distance, and allow the others to fall at your feet. This is what we term

DROPPING OF THE TONE.

RULE.—Let there be *direct* waves of the voice, not *spattering*.

Readers and speakers make it very tiresome for those who are listening when the effort is such as to require straining the ear. Cause your hearers to be rest*ful* instead of rest*less*.

You should deal with thought as you deal with tangible objects.

Suggestion.—A teacher or reader may test this by standing at the desk, or upon a platform, and say, here are some circulars that I would like you to take home with you. Instead of *handing* them to the individuals as they are seated before you, *throw* them.

Some will reach those who are sitting in the front rows; the balance will fall short of their destination. By your manner of distribution you have intimated that if they want them, they can come and pick them up. So it is with your thoughts. Your voice should convey your thoughts to every one in the room, and in such a pleasant manner, if appropriate, as to induce the hearers to accept them. The quality of your voice is just as essential as the quantity.

The audience should not only be able to hear and understand, but by the quality of your voice, be induced to listen.

In all reading or reciting, whether in the school-room or upon the platform.

Make the Garment to Fit.

RULE.—Have your tone proportionate to the object to be described, and the sentiment to be expressed. Do not represent small, insignificant things with a full, deep

tone, nor present grand objects or ideas, with narrow tones.

A large garment on a small person, or vice versa, would be no more liable to attract attention and even ridicule, than would the use of a large tone to describe a small object, or a small tone to describe a large object, *i. e.*, too much elocution.

EXAMPLE.

"Roll on, thou deep and dark blue ocean! roll!
Ten thousand fleets sweep over thee in vain."

The reader should have some idea of the grandeur of the objects, and should express the thoughts by a full orotund tone.

He should not merely call the words and give utterance to them as though he were describing a duck pond filled with the miniature boats of children. To bring this more vividly to the mind of the reader, whether in the schoolroom, or at the reading desk, we will give the following

Illustration.

Take a marble in your fingers and shoot it across the floor, exclaiming in a full, oro-

tund tone, Roll on, thou little marble! roll! The inconsistency will at once be apparent, yet it is no more so than describing or addressing a *large* object with a *small* tone.

This tone of voice may also be misapplied in what we will term

PERSONAL GRIEF.

In the rendering of pathetic selections or pathetic scenes, personal grief is a fault, and it will excite either pity or contempt for the speaker.

In such rendering, the voice is too narrow and draws the attention to the speaker, rather than to the character he wishes to present; the speaker should be only the medium, and the tone should be broad enough to include all mankind who are in like sorrow or affliction.

RULE.—Keep back your tears though it may require a struggle; put the tears in your voice, and then the struggle to overcome your emotion will overcome your audience and oblige them to feel your sorrow. Your words will thus act as an avenue, or as an agent for their grief, as well as yours, and for this reason the tone should be broad.

WORDS THAT ECHO THE SENSE.

RULE.—Words which have a certain significance peculiar to themselves, should receive due attention, and an appropriate stress, in order to give them the correct expression.

EXAMPLE.

Hard, soft, iron, gold, warm, cold, and words of a similar nature, come under this heading.

Beautiful—should be full of beauty.
Pitiful—should be full of pity.

Enchanting, disgusting, lovable, hateful, etc., will serve as examples of the various avenues of expression.

EXAMPLE.

"If I should die to-night,
My friends would look upon my quiet face,
Before they laid it in its resting place,
And deem that death had left it almost fair;
And laying snow-white flowers against my hair,
Would smooth it down with tearful tenderness,
And fold my hands with lingering caress.
Poor hands, so empty and so cold to-night."

In the rendering of the foregoing stanza, the median stress should be employed in the expression of all the emphatic words,

except empty; the very character of this word does not admit of fulness, but expresses itself by its regretful emptiness. This stanza also furnishes a fine illustration of emphasis vs. stress, or force vs. quality.

Much of our reading is marred by too little heed being given to

EXPLANATORY SENTENCES.

It is not that they are slighted, but on the contrary, are made too prominent.

RULE.—An explanatory sentence should take the same inflection, but not the same pitch of that which it explains.

EXAMPLE.

"The ocean old,
Centuries old,
Strong as youth, and as uncontrolled,
Paces restless to and fro,
Up and down the sands of gold."

The second and third lines are explanatory, and should be taken out of the level of the first and fourth lines which belong on *same* pitch. Although the second and third lines are *both* explanatory, they should not appear on same pitch.

The following diagram will show the relation of the lines to each other as regards pitch.

1 The ocean old,
2 Centuries old.
3 Strong as youth, and as uncontrolled.
1 Paces restless to and fro,
2 Up and down the sands of gold.

The subject and verb should be on the same level.

The more *emotional* the thought, the *lower* becomes the *pitch* of the voice; but as the *mind* is addressed as distinguished from the *emotions*, the most important parts should be *higher* in pitch.

EXAMPLE.

2 Without giving any warning,
3 Early one summer's morning, [kitchen
2 That had stood for fifty years in a farmer's
1 An old clock 1 Suddenly stopped.

This tendency to give explanatory sentences too much prominence, is still more clearly shown in prose readings. We have chosen poetical selections because they are more used in public reading, and the poems

from which we quote are more or less familiar to the school-room readers.

In *Mark Twain's description* of *European Guides*, we have a good illustration of explanatory sentences. In *school*, this selection is wholly *read*—no action taking place—and it is right to do so, and to *read* the *explanatory* sentences if they are appropriately handled; *i. e.*, taken out of the level of the preceding and succeeding thought. But the *platform* reader should wholly *omit* the explanatory sentences because *he* should explain them by his *actions*. In all places where it speaks of the doctor or the guide doing thus and so, *the reader should not speak of it and then do it, but should do it without speaking of it.*

The *explanatory* sentence *acted* by the reader, should not be voiced by him; but *if* voiced—as is sometimes the case in poetry,—it should receive no *action*.

Poe's "Raven" furnishes us a fine example of this. All the explanatory sentences are essential to the rhythmical order, and to the completeness of the pic-

ture. The reader should speak of these things, but should not *do* them. He is speaking of a time long ago when he was "nodding, nearly napping." It is not *now*. "Here I opened wide the door." He does not open it *now*. "Straight I wheeled a cushioned seat." He should not wheel it *now*. These are all past tense, and are explanatory of what he did *then*. These will all be much more impressive if the nodding and the napping, the walking and the wheeling are left to the vivid imaginations of the audience. They will thus be drawn more to the *spirit* of the selection, than to its mechanism; they will *feel* him as he suffers *now*, and *see* him as he suffered *then*.

PARENTHETICAL SENTENCES.

RULE.—Parenthetical sentences, like explanatory ones, are taken out of the level of the preceding thought, and are dealt with the same as the explanatory sentences with the exception that insomuch as they do not explain, they can generally be entirely dropped without detracting from the thought.

EXAMPLE.

In the wigwam with Nokomis
With those gloomy guests that watched her,

With the famine and the fever,
She was lying, the beloved,
She the dying Minnehaha.
"Hark!" she said, "I hear a rushing,
Hear a roaring and a rushing,
Hear the Falls of Minnehaha
Calling to me from a distance.'
"No, my child!" said old Nokomis,
"'Tis the night wind in the pine-trees!"
"Look!" she said, "I see my father
Standing lonely at his door way,
Beckoning to me from his wigwam
In the land of the Dacotahs!"
"No, my child!" said old Nokomis,
"Tis the smoke that waves and beckons."

The parenthetical sentences, "she said" and "said old Nokomis" are entirely unnecessary to the rendition of the thought. Nokomis and Minnehaha have both been mentioned as being in the tent. It does not require an expert to be able to distinguish between the voice of a dying young woman and a healthful grandmother. It may be argued that these parenthetical sentences are essential to the poetic measure. It is so in many cases, but not in this, as the *pause* will be more effective and less likely to break in upon the scene and destroy the

spirit of the selection, than if utterance were given to that which does not add to the effect, nor to the clearness of the thought. The author of the poem, at one time in conversation with the author of this manual said, "I do not know what to call 'the famine;' it is not blank verse, nor can it be called poetry, though it may be said to embrace both."

SACRIFICING NATURE.

RULE.—Do not sacrifice nature for the sake of effect.

EXAMPLE I.

And the only word there spoken,
Was the whispered word, "Lenore!"
This I whispered, and an echo
Murmured back the word, "Lenore!"

The *effect* may be very pleasant to an audience to hear the word "Lenore" whispered, and then have an echo given to the whispered word—if it is possible,—but we can assure you it is not *natural.*

EXAMPLE II.

"And the wind
About the eaves of the cottage
Sobs and grieves."

It is neither necessary nor natural that the reader should so far impersonate the wind as to *do* the sobbing and grieving, however pleasant (?) it may be to an audience.

UNFAMILIAR WORDS OR TERMS.

RULE.—In speaking a name, word or term not generally known, make sufficient *poise before* and *pause after* the thought, to give your hearers time to comprehend the same.

The effort to get the word or phrase—lost by insufficient pausing—causes one to lose what *follows;* hence, the interest ceases.

EXAMPLE.

"For lo! along the river's bed
A mighty eygre reared its crest."

The word "eygre" (ā-gur) should come under this rule.

Ministers should guard against this fault in speaking the Biblical names of persons, rivers, cities, etc,, with which the congregation is not expected to be wholly conversant.

CONJUNCTIONS.

RULE.—All conjunctions (and, but, etc.,) should be passed over lightly unless they are intended as aids to a rhetorical pause, or to be emphasized in consequence of contrast. They are not always unimportant, hence require very judicious handling.

EXAMPLE. (Trowbridge's "One Day Solitary.")

"Here I am at the end of my journey.
And—well, it ain't jolly, not so very!—
I'd like to throttle that sharp attorney."

EXAMPLE II. (Trowbridge's "Emigrant's Story.")

"Then the wind took us, and—
Well, the next minute I found myself," etc.

EXAMPLE III.

"Just as I am! without one plea
(1st plea) But that thy *blood* was shed for me.
(2d plea) *And* that thou *bidst* me come to thee."

The word "and" should be emphasized and followed by a rhetorical pause.

EXAMPLE IV.

(Contrast) I said you *or* he, not you *and* he.

ARTICLES—A AND THE.

Do not obscure the articles A and The

so much as to give them only voice; nor do not speak them so clearly as to invite special attention to them.

RULE.—Speak the "*a*" as you would in hastily repeating the alphabet.

EXAMPLE.

Among, above, about, adore, around.

RULE.—Always endeavor to say Thē, but do not emphasize it. In making this effort, if it is immediately followed by a vowel, it will be quite clear; if immediately followed by a consonant it will drop to Thĭ. It should never descend to Thŭ.

EXAMPLE.

(Thē). Thē army. Thē evil. Thē idea. Thē ocean. Thē union. Thē actor. Thē enemy. Thē Indian. Thē oddest. Thē upper.

EXAMPLE.

(Thĭ). The bad. The cold. The dot. The flow. The good. The high. The jar. The lad The May. The night. The pay. The quince. The ray. The sun. The tar. The vine. The willow. The yoke. The zebra.

It is not necessary that the full sound of ē should always be heard before a vowel,

but by the organs being properly trained to always give ē, without special stress, the results that we desire will be acquired.

INDIVIDUALITY.

The *teacher* in the *public school*, the *instructor* for the *pulpit*, for the *rostrum*, or for the *stage*, should always aim to *preserve* the *individuality* of the *pupil.*

RULE.—*Avoid teaching* by *imitation.* "Borrowed individualities, like borrowed garments, seldom fit."

The full power of a pupil can never be developed in that way. It is often the case that a pupil possesses greater native talent than his teacher. The instructor should be keen enough to observe this, and master enough to touch the right springs of action for the pupil. By this imitation teaching, otherwise excellent ministers, orators and readers have been shorn of their native power. They cannot soar upon the wings of eloquence, as is often their want and need, because they have unfortunately fallen into the hands of one who *adopted* the profession of teaching, but was never

adopted by *it*. Such a teacher lacks adaptation. He attacks the man's *mannerisms*, and with his professional shears he clips the wings of this born eagle.

Mannerisms are often a Power.

The true teacher will readily discriminate between those that add strength to the speaker and those that clog the wheels of his progressive nature. Allow him to keep the former, but aid him to gradually lay by the latter. Impress upon your pupils in the schoolroom and of whatsoever calling, that anything which *at*tracts to the *individual*, is liable to *de*tract from the *thought*. We would prefer *de*fectiveness to *af*fectation.

Sound vs. Sense.

RULE.—Do not mistake volume of voice for intensity of expression.

The loudest tones are not always the most soul stirring. The clock with the loudest tick is not always the best. "It is the *empty* wagon that makes the most *noise*." The more intense the emotional

expression, the lower should be the pitch of the voice, the more intense the mental anguish, the higher should be the pitch of the voice.

EXAMPLE.

"Tell's address to the Alps."

This may be shouted as an exercise for the voice, but when the soul is put in it, the voice will lower in proportion to the "impress of divine awe."

There are *two schools* of *elocution* as there are *two schools* of *acting*, the

DECLAMATORY vs. THE NATURAL.

EXAMPLE. "Cassius' speech on Honor" should not be declaimed as though Cassius were speaking to a man a hundred feet away, and as though Cassius had written it down to speak *at* Brutus the first time he met him. Have the tone, the volume of voice, the general character, consistent with the sense.

RULE.—Do not take a higher pitch when it is increased force that you need for a large room.

Ere we make our bow concerning these principles of reading, we will conclude with a few words relative to

BOWING.

This, of course, is not done in school reading, but is reserved until the essay, the oration, or the declamation is given. We are all familiar with the stereotyped bow; it has been the same for ages; it asserts itself even upon the platform with the public reader or speaker.

We would not be so cruel as to rob the school-boy, or the school-girl of this privilege and pleasure, for they, as well as the audience, often get more satisfaction from the bow than from anything else.

It is our intention to speak a word concerning its significance and appropriateness as relating to the public speaker or reader.

The public speaker or reader has no more cause to make a bow, than has the minister,—save in response to applause. In case of applause, he has an acknowledgment to which he must respond in return for something rendered him.

It is very rude not to return a bow. An audience never does. It is true, it may be

a compliment to the speaker that the people are present; but he should make it a compliment to them that he is there. If he is a master of his subject, *they* become indebted to *him*; if he is not a master, he has no *right* there. If one still insists upon following the fashion, or has need to bow as an acknowledgment, we offer the following

Suggestion.—Make the bow gracefully with the head, unless you are fortunate enough to receive *prolonged* applause, in which case not only the head (the intellect) should bow, but the body (the heart) should incline gracefully from the waist. Do not drop the head so low as to hide the eye. Keep the eye steadily fixed upon the audience, or the bow will be of such a nature as to bring you within the realm of humiliation—a position which should never be taken by the speaker.

Be not pompous, but firm; keep a reserve of power in your voice, in your attitudes, and in your general bearing.

APPENDIX.

For the interest and benefit of those who purchase this book, we add Prof. Warman's well known lecture,

"TRUE AND FALSE ELOCUTION."

This is very valuable and instructive, but is not intended as a part of the text-book on reading. Please read the letters of commendation from Wendell Phillips, John B. Gough and others, at the end of the lecture.

THE PUBLISHER.

LECTURE.

TRUE AND FALSE ELOCUTION

—BY—

Prof. E. B. WARMAN, A. M.

As "There are loves and loves," so there are readers and readers. It is an error to suppose that every one can become a good reader. Readers, like orators, are born, not made. It is essential to have constantly before us, the highest type of manhood and womanhood as our ideal; to be possessed of the finest sensibilities; to be thorough students of human nature, else how could we interpret such characters?

Our greatest orators, ministers, readers and public speakers, are those whose words shine right through a clean, pure, white soul—ay, breathing, as it were, the very breath of the Divine.

Two *questions* naturally arise here. 1st. Is it to be understood that these qualities

cannot be *acquired?* 2d. If one *possesses* these qualities, what need of a teacher? These qualities can *not* be acquired; there must be a *germ*, and that germ *innate*, hence it will not be an *acquisition* but a *cultivation* of those qualities. There must be a *something* to cultivate, and the *result* will be in proportion to the *congeniality of the soil.*

Why do we need the teacher? The possessor of these talents, like the unrefined gold or the diamond in the rough, must of necessity pass through a certain process, according to the individual needs, before claiming the highest attention, and being of the greatest value. In some cases these talents may possibly lie dormant, and even be unconscious to the possessor, but, like the instrument which cannot of itself play, it needs but the master hand to bring forth its sweetest melodies.

One may possess the *spirit*, yet have much to learn that the spirit alone will not supply; for instance, no one will read, speak, or sing to the best advantage, who does not *breathe* correctly.

By a very careful estimate it is found that only about eight in one hundred breathe correctly, and not more than about one in five thousand–many of these teachers of elocution and teachers of vocal music—

who understand the proper management of the breath, *i. e.*, to economize the expenditure of breath in the production of tone. Strange we have lived all these years and do not breathe correctly? No, no more strange that we violate *this* than any other of nature's laws, all of which must be paid back, and that with good interest.

Do you ask for proof? You will find it in worn out ministers and other public speakers all over the country, many of whom have not yet reached their prime.

We desire to call special attention to one very important fact, with which all leading physicians will concur, viz.: There are more cases of bronchitis and pulmonary consumption caused by an ignorance of the proper use of the lungs and larynx than all other causes combined.

To *prevent* and *remedy* this trouble is the work of the teacher of elocution; therefore the first step is to take the pupil back to childhood. Every healthful child breathes correctly, but as we grow older, we seem to grow no wiser in this respect.

Many people—especially ladies—make a very serious, ay, a fatal mistake, in assuming a wisdom beyond that of the Supreme Being, in reversing the order of the size of the lungs. Thus, by bad habits, and—

worse, corsets—and possibly by inheriting weak constitutions, we find so much of incorrect breathing, and this, as has already been shown, brings with it other defects, physically, and consequently vocally, many of which come under the direct province of the true teacher of elocution, who, to be such, must of necessity be thoroughly versed in vocal physiology; and having this knowledge of the breathing and vocal apparatus, can readily and efficiently do with vocal treatment, what cannot be so successfully and satisfactorily done with medicine.

The medicine may remove the effect but does not reach the cause, and the same cause will produce a like effect; therefore by understanding the use of the voice, much of the lung, bronchial and throat trouble can be entirely eradicated, and, known in time, can be prevented.

This knowledge will enable one to use the voice for hours, for consecutive nights, even for consecutive months, without hoarseness or weariness; but, on the contrary, like every healthful exercise, will invigorate the whole system. This very important branch of our work is here stated, because a very general idea prevails that the business of an elocutionist is only to

teach those who intend to become public readers. Year after year, from our various Institutes are graduated pupils to fill important positions—the pulpit, the bar, the schoolroom, etc., with no knowledge whatever of the use of the human voice. Mark the result. Call to mind as many as you will who occupy these positions, and how many are exempt from some throat, lung or bronchial trouble, arising wholly from an improper use of the lungs and larynx.

Our pupils are furnished with knowledge but no medium for the conveyance of that knowledge; they are given the *sword* but no *handle* wherewith to wield it. They know little or nothing of the human voice, "the great outlet and passage way of the soul, the canvas upon which we may throw thought and feeling that others may see and read; the divine current which allies man to his fellow."

It matters not in what business you may be engaged, or whether a lady or gentleman of leisure, you will find in the study of true elocution that which will meet your individual needs and the better fit you for business or for the social circle. The study of the voice alone, is advantageous in every vocation of life. "The business man lays his voice by the side of his wares and the

eye of the purchaser harmonizes with the ear in its judgment." Some voices repel, others attract. In the home circle, and in fact everywhere, it is well to remember that "Molasses catches more flies than vinegar." Sweeten your voices and you will sweeten your lives and your homes.

You should not be satisfied with voice *building* only, but also *culture* the voice, and this cultured voice will be reflex in its action. "*Acquirement* may pass away, but *culture* never leaves a man; by acquirement a man *has* something, by culture he *is* something: culture engrosses the whole man."

The tone of voice bespeaks the individual. One may be exquisitely dressed yet show no proof of his good taste, for it may be the work of another, but when we hear him speak we are not long in determining whether any one lives there or not, for "Expression is the dress of thought." Thus the *quality* of the voice is just as essential as the *quantity*.

Your hearers should not only be able to hear and understand but by the quality of your voice be induced to listen.

A dull, monotonous reader will not win the ear, however faultless *otherwise* the rendering of the sense. Every color of the

rainbow is depicted in the human voice, hence the reader will—in proportion as he is an artist—use the artist's precision in the laying on of tints and the grouping of objects. Coloring, in reading, may be described as the different phases of emotional expression in the voice. The picture should be distinct in the mind of the reader, the central figure corresponding with the emphatic word. This distinctness must be carefully observed, else the audience will fail to see a clear painting. One of the old Arabian proverbs is, "When you read of a horse, see the prints of its hoofs."

Let us now look for a moment at some of the faults of readers and teachers of elocution. There are none of us *without* faults, but what will here be mentioned, are among the more palpable.

There are teachers who allow pupils to begin reading without any knowledge of the breathing or vocal apparatus, or the slightest idea of the formation of the elementary sounds of the English language; consequently, the critical ear must be the victim to the harsh and discordant sounds, the faulty articulation and pronunciation, and many defects consequent on such teaching. But this is not all; teachers who *ignore* this, from *whatever* cause, are gen-

erally those who teach the do-as-I-do system, *i. e.*, nothing but imitation. What an error, when we consider the fact that we are more apt in imitating *faults* than *excellencies*. "As reason increases, imitation decreases." By this imitation teaching we soon find the pupil a mere machine; at no time in sympathy with the subject, merely a calling of words without any thoughts, so that without developing and disciplining the mind to act for itself, to enable one not only to *perceive* the thoughts of the great authors, but to *comprehend* them, and by the voice and its auxiliaries to intelligently and satisfactorily present them to an audience, they are merely teaching them to declaim, and causing them, as has just been stated, to be mechanical in their work. (See page 91).

A statue is not a work of art when it shows the marks of the tools; neither is the reader an artist when he shows the mechanism in his work, ay, even if he shows himself.

When we look at a beautiful building and admire its architecture, we see a work of art; we see the *result* of mechanism and not the mechanism itself; neither is there now any *trace* of the rough scaffolding which was necessary for its completion.

So it is with *all* art; whether it be "in the cold marble, or on the canvas, or on the printed page," we should see no trace of anything which would mar its beauty. The reader should step upon the platform free from aught that would detract from the thought. Before an audience is not the place to practice; but hours and days, and even months, of private work are necessary, so that the previous drill will assure us that every tone of voice, every position of the body, every gesture and facial expression, will respond to the impulses of the will, then all will work in perfect harmony, and thought will be the motive power. All this requires much patience and study, but be assured, "The object is worthy the effort."

A gentleman in Paris took his son to Delsarte—the great master of expression—to have him prepared for the stage. The gentleman asked Delsarte what play he should begin with; the answer was, "Not any." "What book will he use?" "Not any." He began with the young man on *one word*, he *ended* with him on that one word, but not until he could speak it 625 ways, with its corresponding expressions—facial and vocal—gestures, intonations, positions, etc., and when that was satisfac-

torily done, the young man passed from that instruction to the stage and became an actor of great versatility and power.

Let us look again at another class of readers and teachers—especially readers—who have never had a lesson in elocution. Would you not deem it an act of insanity were a man to make music or painting his profession, without previous study with a master of the art he purposes to practice? Reference is here made to a class of readers who palm themselves off as professionals, but possessing no right whatever to the title. They belong to that large class of *natural* readers who are self-satisfied, and seem to take pride in the thought that they are *self-made*. So they are, and generally *worship* their *creator*.

There are many *so-called* natural readers who are very *unnatural*. Naturalness should be consistent with nature, and that of the highest order. The writer of this article was once a natural reader, *i. e.*, naturally a very awkward and tempestuous one. Though thoroughly infused with the spirit of the subject, his nature had become more or less perverted, or circumstances over which he had no control, had for a time governed him, consequently he was cramped in his expressions. It is essential

to be *free*, free as the mountain stream, which, rushing hither and thither, is ever obedient to its source. These persons who are *self*-made and *need* no instruction, remind us very much of the boy who built the ship. On being questioned as to the mechanic he replied, that he built it himself all out of his own head, and had plenty of *wood* left for another. Again, we find a class of teachers who claim to give you *all* in ten lessons. Possibly so; *i. e.*, all they have. All of elocution cannot be taught in ten lessons, nor ten weeks, nor ten months, nor ten years. It is the work of a lifetime, notwithstanding to the contrary, there are teachers who claim to be able to *graduate any one in three months*, no matter whether they have any brains or not. *Such* teachers have elocution on the brain, but very little brain on elocution. Perfection is unknown in this art; were it possible to reach that state, there would be nothing more to work for. As *we* advance so does our *ideal.* It is not claimed that *nothing* can be done in ten lessons; very much indeed may be accomplished, according to the ability of the teacher and the aptness of the pupil.

It is astonishing to note the lack of judgment, at times, that the great mass of people show in reference to elocution; for

instance—a pupil who has had no previous instruction in the art; probably has never read a line in public; and what is more cannot even call the words; and the voice throaty, possibly nasal, withal; does not know what a *gèsture* means; can only make a few *motions* and those of a pump-handle nature; has not firmness enough to even stand erect before an audience; lacks ideality and individuality, and never dreams of sublimity; such an one with these and many other faults too numerous to mention, having finished a course of ten lessons, and being invited to pass an evening with friends, is importuned to read, and the announcement that he does not yet feel competent so to do, is received with astonishment. What, ten lessons, and not able to read?

Would you think of asking a pupil at the completion of ten lessons in either vocal or instrumental music, to entertain friends? Is not the one just as reasonable a demand as the other? Is it not strange that while multitudes are industriously striving to learn the art of singing, it appears not to be known that the art of reading and speaking demands equally patient study, and is vastly more useful when attained? Are you aware that in the use of

the human voice you are learning to play upon the most delicate and difficult instrument in the world? Simple, 'tis true, but all the greater for its simplicity. No heart so hardened that may not be touched by its melodies. Reading is both a *science* and an *art*. "Science is a knowledge of facts and forces; art is the intellectual and manual power to control such forces for the gratification and benefit of mankind. Science is the embodiment of intellectual discoveries; art is the archangel which puts theory into practice for the world's permanent good." The *highest* art is to *conceal* art. "To hold the mirror up to nature." Nature should never be sacrificed for the sake of effect. (See page 87).

Let us study nature in its various forms and learn to appreciate an artist whether it be on the stage or platform, and it will be but a short time till acting and reading of this order will receive its true and due merit, and the ranter will have had his day. The word elocution has become so perverted, that we have now come to look upon an elocutionist as one who plays with his voice, *i. e.*, the more noise the more elocution, thereby falling into the very common error of mistaking volume of voice for intensity of expression. (See page 92).

The very root of all oratory is to gain the sympathy of your audience, and this is done, in a great degree, by the tone of voice, and the voice, to be thoroughly sympathetic, must have the heart element in it. "True eloquence consists in not only feeling a truth yourself, but in making those who hear you feel it." There are three channels through which every vocal expression must pass in order to be effectual and serve for proof as to whether the speaker is in sympathy with his subject, viz., mental, facial and vocal, and will be expressed in this order. Words from the mind are but the mind made audible, and the tone of voice will therefore vary with every wave of thought or feeling. Every sentence should be fraught with meaning; but the speaker should so control his voice as to address his hearers in such a manner that they will be conscious of a reserved power, a force behind the actual expression, which they feel, but cannot measure. In the rendering of what is pathetic, personal grief is a fault, and excites either pity or contempt for the speaker. We must feel the grief that takes in all mankind. (See page 80). The greater the grief, the deeper, and almost inexpressible; when it does have vent, the result is not merely a

bubbling over at the lips, but a bursting forth as though the very heart would break.

Our control over an audience is in proportion to our control over ourselves. There is probably no word in the English language that will better convey our meaning—though more expressive than elegant—than "slopping over."

Artemus Ward said of George Washington, "he never slopped over." The *application* of this remark in reading, is this—However pathetic the selection, try to master your grief instead of allowing it to master you. This very inward struggle of the emotions will give you a power over an audience that can never be had, if you allow the tears perfect freedom; in other words, put the tears in your voice, and in proportion as you have previously acquainted yourself with the voice in its varied moods, you will express greater or less emotion. Do not *mistake* this word emotion. We frequently have a great deal of motion, with little or no emotion. Emotion is a *moving out*, not of the limbs merely, but of thought and feeling from the heart. Every movement that does not *add* to the effect will *detract* therefrom, whether it be of the head, hand or foot. Thus, many

men mistake motion for emotion, and are thus led to believe that perspiration is inspiration. "Simplicity is the basis of all excellence." Though much stress has been laid upon the voice, let us not lose sight of the fact that the positions of the *body* affect the tone of voice, and that you will also find them harmonizing, thereby showing very clearly, so to speak, the attitude of the mind.

This is well illustrated by one under the influence of liquor; the body becomes limp, the tongue ceases to act with neatness and precision, thereby destroying the best articulate effect, and the voice takes on the vital tone and harmonizes with the body in its lack of support. (An illustration is here given by the speaker).

One may readily perceive the harmony existing between the physical and vocal expressions. Another example in which you all may have had some experience, viz: Endeavoring to speak pleasantly while you are looking cross, or *vice versa*, neither of which it is possible to do.

Another very prevalent fault among readers and public speakers, is that of dropping the tone. (See page 77). We deal with thoughts as we deal with tangible objects.

There comes to mind a certain pastor in a distant city who never gave his thoughts to his *congregation*, but kept his eye steadily fixed upon a favorite place in the ceiling, and there he lodged all his thoughts; at least, such was the supposition, for they were never *heard* of afterward.

Again: A fault in which nearly every reader must admit of possessing his share, viz., personating where it is merely narrative. (See page 65).

Let us now "come to the quick and the heart of the matter" by asking ourselves why do we not have better reading and a better appreciation of correct reading. Because of ignorance of the so-called professors of their art. The *public*, *also*, are in a great measure responsible. We must admit there are teachers of elocution and public readers in many of our cities, who have but a mere smattering of the art they profess to teach. Charlatans exist in every profession. Anything genuine will have many counterfeits, and the counterfeiters will receive patronage and meet with a certain degree of success so long as the public remain in ignorance of what constitutes the true elements essential to correct reading and teaching; therefore *public taste* not being sufficiently cultivated, accounts,

in a great measure, for the scarcity of good readers, or more properly perhaps, the prevalence of bad ones. If those who hear such readers and teachers, would learn to discriminate between the true and the false, the standard of the one would be raised, and the other seek its level.

The true reader and teacher is a representative in a profession second to none in the world; a profession, which, when thoroughly taught, includes in that teaching much that tends to make life grander, nobler. and to fit us for the higher walks of life. To the reader is given an opportunity of wielding an influence, the power of which is often greater than that of the minister of the gospel. One is able in a public reading to reach a class of individuals who never come within the pale of the church, and it is only a statement of facts to say that this class embraces many grand, noble men and women. True practical elocution and true practical religion go hand in hand, for all public reading should be *elevating* in its character. Should have as its object, the exalting of what is good, and the suppression of what is evil. To do this it is not necessary to be an "Aunty Doleful." The masses, we are aware, call for comedy; then let us present a good class,

but not all comedy. Let us present the dark and the bright side of the picture, that by the *contrast* greater good may be done. How many a sad heart has been cheered by the presentation of a good comedy, and how many a youth rushing headlong to destruction, has been checked and caused to reflect, by the portrayal of a character so like his own. What sermons lie in such selections as, "The Bridge of Sighs,"—"The Actor's Story,"—"The Vagabonds,"—"One Day Solitary,"—"Beautiful Snow,"—"Why a Boot-Black sold his Kit,"—"Betsey and I are out,"—"How Betsey and I made up," etc. Let us ask ourselves, "Did God ever make a heart that would not respond if the right chord were touched?" What a pleasant thought to know that it lies within the province of a reader, many times, to touch a chord that has long been mute. Allow us to cite but two of many instances coming directly under the notice of the writer of this article, he serving as the humble instrument thereof. On one occasion, the reading of the last two named selections,—"Betsey and I are out" and "How Betsey and I made up,"—was the means of re-uniting a family that had been separated seven years. At another time the recital of the poem "One Day Solitary"

touched the heart of many a convict who saw in its portrayal but a reflex of himself, and the ultimate good may never be known except to Him who reads our inmost thoughts.

We shall never forget the look of the most hardened criminal within those prison walls, as he sat before us with folded arms during the impersonation of this poem. He watched us steadily with unflinching eye, from underneath those black, massive shaggy eyebrows, while ever and anon his hand would steal nervously to his cheek. For what! For what? To brush away a tear. Ay, a tear, that he would not willingly have shed for the world, for, as he glanced hastily at his comrade on either side, a bright light shot quickly athwart those swarthy features, when he recognized the same act in them.

Ay, on that occasion, one word bedimmed many an eye that had long been strange to tears, and softened many a heart that the world would call cold and indifferent; that one word was "Mother," and as it was uttered, many a head bent low, and who can tell the many varied scenes of life that passed before them in quick succession in panoramic view? What word in the English language associates with it so

much of tenderness, gentleness, forgiveness, as "Mother."

Then what are we to *glean* from these facts? That while we entertain, we should also instruct. The reader in the course of the evening, should paint for an audience at least one picture of good influence in such a manner that it would hang on memory's walls for years, perhaps forever. The reader should not leave an impression of himself, but of the characters and various scenes which he represents to you. When you leave an entertainment ask yourselves, as a test of its merit, in *addition* to the *enjoyment* of the passing hour, was it *elevating* in its character? Do you carry away with you anything that will make your heart lighter, your path brighter, your resolutions of character more firm? *If* not, it has not been wholly a success. The reader should be *encouraged* in this class of reading by the public not being satisfied with mere show. We especially refer to *costume* readings. They are very good of their kind and in their way, but should never be recognized on the reading platform proper. No reader who is an artist in his profession, will ever have occasion to resort to wigs or costuming. He who does so has not yet reached a very

high standard as a reader, though he may be excellent in his specialty. It is said that "charity covereth a multitude of sins;" ay, so do handsome wardrobes, costumes and wig, cover a multitude of *elocutionary* sins. They may please the eye, but they fail to win the ear. It were better if readers would get into the atmosphere of the selections and think less of getting into the wardrobe. No two persons ever see a statue or painting exactly the same, but through the eye as it has been educated. The person of culture and refinement looks upon a statue and sees only that which is suggestive of high art, while the person of low order and degraded tastes, looking through flaming eyes of passion, sees naught that is suggestive of purity. Though the statue be the same in both cases, the eyes being differently educated, behold a different statue. So it is with the characters the reader portrays. If he but *voice* the words of the author, the audience will clothe the characters to suit their individual tastes, but if *he* clothes it, he compels them to look at it as he *presents* it, *i. e.*, according to his conception, no matter how inconsistent it may be with theirs. Even in so-called *character* readings, it is only the business of the reader to clothe the thought

by giving it the proper expression, and leave the costuming to the varied tastes and imaginations of the audience.

Costuming belongs to the stage and not to the platform, except where one makes a specialty of impersonating some well known characters of our own day. Some of us have seen and heard a reader of Shakespeare, who would faithfully and satisfactorily portray to an audience, the tenderness of a Juliet, the pathos of an Ophelia and the terrible passion of a Lear, and all this without change of costume or use of a wig. Many of you undoubtedly have had the pleasure of listening to the readings of the late Charlotte Cushman, who would paint in vivid colors the entire tragedy of Macbeth, while she would remain sitting at the reading desk—a fine example of reserved power. Are you aware that more and better talent is required to become a good versatile reader than a star actor? While an actor for an evening portrays but one character, and that with the assistance of costuming, scenic effect, and other, sometimes equally attractive actors, the *reader* stands *alone*, *without* costuming, *without* scenic effect, without any but *imaginary* characters to draw out his power, and presents to an audience by his voice and

action, all kinds and conditions of character, scenery of varied description, etc., and all this so effectually, that you at once *forget* the reader and are yourselves living amid those scenes and walking and talking with those characters. To sum it all up, a certain French writer has so well expressed it: "The *actor* is only the *soloist* in the orchestra, the *reader* is the *whole orchestra*." Many of you, doubtless, have heard readers, whom by their elocutionary vociferations, you would pronounce a whole brass band—not much of a compliment to the band, either. Whenever you hear an actor or a dramatic critic speak disparagingly of elocution as a qualification essential for the stage, you may rest assured they are either prejudiced or do not *know* of what *true* elocution consists. *Declamatory* and *mechanical readers*, like *declamatory* and *mechanical actors*, are abominable. A true reader will make a true actor. Hear what a New York dramatic critic—who is not prejudiced—has to say upon the subject. Writing of a certain actor and actress, he says, "They are thoroughly *trained*, they know the *principles* of their art, a very different thing from knowing the *business;* they pay laudable attention to one supremely important point recklessly disregarded upon our

stage, viz.—*Elocution.*" When we consider the deficiencies of many of our readers and actors, *i. e.*, their limited knowledge of their profession, surely it is not unjust to cite, as a parallel case, that of the man who had acknowledged that he had never been to school, but boasted that he had met the children on the way to and from. "Whatever is worth doing at all is worth doing well." When a man chooses his profession, or it *should* be, when a profession chooses the man, he should be willing to give his life work to it.

One thought more, and that briefly stated. We must not expect *general* good reading until we have more knowledge of it in our public schools. Bad habits acquired in childhood in the performance of the merely mechanical act of sounding printed words, without the ideas that they are intended to convey, are the foundation of bad readers in after life; the words going in at the eye, and coming out at the mouth without passing through the intelligent mind.

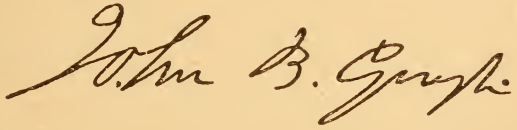
There is no branch of education more needed and yet more neglected than reading. As "Education does not consist in the *possession*, merely, but in the application of knowledge," and that application must have a medium, and that medium is gen-

erally the voice, then how can we place too much stress upon the teachings of true elocution?

Let us accord then to a *master* of this art, the highest place in one of the highest professions because of his worth to the world at large; remembering at all times that a man is not estimated "by what the *world* gives to *him*, but for what *he* gives to the world," and added to this the fact that "our highest happiness is reflex, it is that which comes back to us from the joy we have given others." It has been our endeavor in the foregoing, to invite thinking minds to look at the subject in its true light; and our conclusions are, we must have a higher standard of reading and teaching, and to *do* this, devolves upon teacher, reader and hearer.

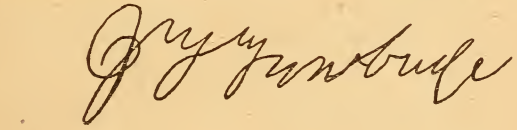
From JOHN B. GOUGH.

"I am much pleased and interested in your lecture on 'True and False Elocution.' It is truly much in little and contains more of instruction, suggestion and help to a speaker, and to any who desire to be an attractive orator, than any work I have ever seen. I wish it could be placed in the hands of every young man who has the ambition to be either a good reader, conversationalist or an attractive speaker. All, whether in the commencement of their efforts, or having even obtained a reputation for eloquence, can be essentially benefited by studying your lecture thoroughly."



From J. T. TROWBRIDGE.

"I have received a copy of your lecture on 'True and False Elocution.' I do not consider myself a competent critic of the subject, but your work seems to be founded on indisputably just principles, and the tone of it is excellent. It comes to me like a breath of the very atmosphere of Prof. Monroe's admirable school. I congratulate you on your success; which no elocutionist has better deserved —if industry and conscientious study are to count for anything."



From HON. GEO. R. WENDLING.

"I have read and greatly enjoyed your lecture of 'True and False Elocution.' It contains many valuable suggestions, and is well worthy a careful perusal by every public speaker or reader."

Yours very truly,

GEORGE R. WENDLING.

June 29 1880

Your note, Barkis,
of May 7th lies before
me. This is the first
moment of leisure I
could make to study
your essay

It strikes me
practical full of
valuable suggestions.
Keen in its analysis —

very full & sound in
the advice it gives -
& likely to be of great
value to all students
& specially to all teachers
of the art - I read it
with keen interest, which
never slackened all thro
& I mailed it at once
to a young friend of mine
- a teacher of Elocution
& very successful too -
as just the counsel he
needed -

very respy
Wm Bell Phillips

Mr E B Warman

CLIPPINGS FROM THE PRESS.

"The Actor's Story," and "One Day Solitary," were fine characterizations, rendered with wonderful truthfulness and power. It is hard to say whether Prof. W. excels in representing the intense feeling delineated in the last named selections or the humorous, but it is safe to say that he does well whatever he attempts. We think, however, that the pure joyousness that bubbles up so gaily in his mirth, like the musical ripple of a clear mountain brook, is the most perfect enjoyment he bestows upon his audience. His laughter is as natural, merry and infectious as a child's.—*Evanston* (*Ill.*) *Rep.*

Mr. Warman seems to be an exception to traveling elocutionists. He is a man of liberal culture and large experience; and what is more important to note, he is far as possible removed from aught that is artificial, vapid or overwrought declamation, but is perfectly natural.—*Des Moines* (*Iowa*) *Register.*

Prof. E. B. Warman's lectures on "Bible and Hymn Reading" and "Poe's Raven," were the finest efforts of the kind ever given to our people. He is a specialist who understands his art.—*Oskaloosa* (*Iowa*) *Herald.*

Prof. Warman's wonderful transition from tragedy to ludicrous, in delivery, action, posture and facial expression, we have rarely seen equaled and never excelled. He makes an agreeable discrimination between the true and the false elocution, and holds the attention of his audience from beginning to the end of his programme. The numerous selections were given in a refined vein not common with elocutionists. At the close Prof. W. gave an exhibition of Indian Club swinging that was scientific in itself and wonderful to the beholder. He uses two eight pound clubs, and his skillful handling proved that he was a master of the art.—*Beatrice* (*Neb*) *Express.*

As a reader, Prof. Warman will take a high rank. Possessed of a voice of considerable compass, and capable of almost infinite modulations, he seems to get at the spirit of whatever he attempts to recite, and he breathes it out upon those around him.—*Boston Post.*

Prof. Warman read Longfellow's "Famine" in a manner which showed study and a true appreciation of the poet.—*Boston Transcript.*

Prof. Warman possesses a deep rich voice, which is finely cultivated, and under perfect control.—*Detroit Free Press.*

He read in a manner that none but a master could approach.—*Mansfield*, (*O.*) *Liberal.*

It mattered not what the subject was, he was able to go into and bring out what was in it, convulsing the audience with laughter, or hushing it to the stillness of death.—*Lowell* (*Mass. Courier.*

Prof. Warman's readings at Congress Hall, Tuesday evening, 23d inst., were listened to by a cultivated and appreciative audience large enough to fill the hall. There is no question among those who heard him that Prof. Warman is a finished elocutionist, possessing a most pleasing voice which he knows how to use to the best advantage.—*Chronicle, Portsmouth, N. H.*

While every part was well done, Mr. Warman seemed to excel in his descriptive pieces. The selections on the programme by Will Carleton were rendered with a naturalness and pathos which showed the insight of the reader into the heart-life of weak humanity.—*Caledonian, St. Johnsbury, Vt.*

Prof. Warman gave a reading in Town Hall, Saturday evening. The selections were rendered in a manner to warrant one in placing the professor in the foremost rank of the elocutionists, and his success in holding the attention of the audience is remarkable.—*Londonderry, N. H. Cor. to Exeter News Letter.*

His perfect rendition of different characters, fine scholarly ability and success in elocution demand for him an enviable position in society, and a successful public career in the future. He enters into his work with true earnestness, his very soul seemingly inspired by the character he represents, thus holding an audience spellbound.—*Messenger, Maple Rapids, Mich.*

His versatility of genius, both in facial and vocal expression, was such as to hold the interest unbroken through the entire programme. His voice is under excellent control and exhibits with fine effect the resonant and moral elemen s of tone. His manner and gesture, when tested by the highest art, were true in his most ordinary as his most exalted portraitures.—*Chicago Inter-Ocean.*

Prof. Warman possesses fine powers, evidently the result of long training and study. Every word he articulates seems to vibrate through the hall, and so clear and distinct that the listener never grows weary.—*Cleveland (Ohio), Leader.*

His reading as a whole was so good that it would be hard to particularize the most meritorious, though we think that his rendering of Will Carleton's Farm Ballads was perhaps the best part of the evening. He is a genuine humorist, as his "Der Baby" and other humorous pieces attested.—*Norwalk (O.), Reflector.*

"His rendition of 'Paul Revere's Ride,' was splendid; glowing along in the spirit of the times in which it was written, 'Rock me to Sleep,' sent many minds back to the days when 'last hushed by your lullaby song.' "—*Western Indiantan.*

"Prof. Warman's keen perception of the pieces read, the spirit and enthusiasm with which he rendered them, his easy and graceful gestures, his clear and distinct enunciation of every word and syllable, show him to be a perfect master, not only of the *art*, but also the *science* of his profession."—*Ypsilanti (Mich.) Commercial.*

"No one can appreciate the power of spoken words, or the possibilities of the human voice for expression until they have listened to Prof. Warman's readings and recitations."—*Port Huron Times.*

"Prof. Warman's entertainment at the Church of the Epiphany last night, was a decided success, the audience being entirely carried away by sympathy with the reader and enthusiasm for his dramatic powers."—*Detroit Evening News.*

"The professor rendered his selections with perfect ease and different from the usual mechanical manner, seeming to feel every thought that his words expressed.—*Grand Rapids (Mich.) Leader.*

"The professor's recitations were very fine and exceeded the expectations of those who heard him, and although a stranger in our city, he has made many warm friends, who freely say that he is undoubtedly the best elocutionist in the State."—*Grand Rapids (Mich.) Times.*

Prof. E. B. Warman gave his second reading at the Opera House last Monday evening to a large and appreciative audience who were unanimous in their praise of his ability in the portrayal of character, and of his power of holding their rapt attention. His rendering of "The Famine" was surely a masterpiece of itself requiring almost the entire compass of his well trained and thoroughly cultured voice. His "One Day Solitary" will live in the hearts of the people, long, long years hence. Though his stay with us shall have been very short, he leaves a good impression as a man and an artist, and his name shall become a household word as associated with the chaste and refined entertainments he has given to our people.—*Alpena (Mich.) Democrat.*

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